

Reps and Crepes Share Interest—Velour Seen at the Races.

Copyright, 1922, by Vogue, New York. Fabrics for spring interest is equally divided between wool reps and wool crepes. Of unusual interest is this unbelated frock of wool Canton (No. 6980) with a wide cape blouse slashed at a long shoulder line to permit the adjustment of long tight sleeves. The back panel is flat and slightly longer than the light straight underskirt of black Canton crepe. There is slight fullness on each hip. A Puritan collar of white organdie may be rolled back to form revers. Coat dresses are as important as the three-piece suit. A version of the coat frock in Covent Twill (6979) wraps to the left side front, where a gathered godet is set in at the opening. The surplus closing is finished with a wide draped revers.

Quaintly Victorian, with long, snug bodice and slightly bouffant skirt, is No. 6982, for the tea hour or matinee of mouse colored acanthus wool brocade banded with tulle. At the Paris races Jacquemur velour and broadened wool velour were much worn. Dresses of this type are worn longer than the three piece suit.

Braid and soutache are extensively used as a trimming on both dresses and tailored garments. Developed in biscuit colored reps, the straight lined frock is made with a straight cape hanging in the back free from the shoulders to the hip line. The cape and flared cuffs are bound with rich colored braid. The braided girdle is of the material itself.

An evening gown designed with originality is in gold colored velvet trimmed with dull gold lace. A generous full godet on its right side is largely responsible for the success of this frock, and the tiny sleeves are trimmed with interest. Around the low waist line is a twisted sash of the material lined with dull green satin and knotted in a loop on the left side.

For Evening Wear. Godets gain greatly in interest when they are placed directly in the front, and one frock of black velvet has the mark of smartness from this fact as well as many others. The sleeves are interesting on account of their old point of velvet over the band of red cloth set at the elbow, and the skirt is plain and straight all the way down. The circular piece which forms the godets is set on like an attached apron.

Even though it is an echo of French aristocracy which Mlle. Cecile Sorel brought to the United States, it is at the same time an evidence of that essentially French elegance, which may undergo variations with changing periods, but which remains so firmly rooted in the national consciousness that nothing—neither wars, disasters, nor financial catastrophes can destroy its existence. This is not the result of the frivolous temperament of the French nation; on the contrary, it is due to that gay energy which characterizes its conduct in a controversy.

French tradespeople exerted all their faculties in order that this charming and talented actress might show, in the different American cities which she visited, the elegance and chic of the Frenchwomen of fashion before the war, at a time when simplicity was not the keynote of both daytime and evening modes.

These manufacturers like that creative genius, Doucet, like Lewis, who made for her that marvelous diamond head-dress which Americans saw her wear in the marriage scene of "The Taming of

Attractive Notes on the Newest Fashions



No. 6980

No. 6982

No. 6979

the Shrew"—these have succeeded in realizing beautiful things which we are now to enjoy.

The jewelry Cecile Sorel already famed, but, distributed on the costumes of her various roles, they appeared doubly beautiful in new settings with precious stones of novel color and design to catch and hold the eye.

The costumes which Cecile Sorel brought to New York were assembled with loving care, not only by Doucet, who inclined to sumptuous apparel, but also under the direction of a man of exquisite taste, M. de la Pena. For repertoire like the plays of Alexandre Dumas and Shakespeare tradition relies upon a continued rejuvenation in art in order that it may achieve fresh effectiveness. We saw recent modes, popular with all women, adapted perfectly to the period in which the action takes place. This, too, is the inspiration of that great artist, Jacques Doucet himself; but of a younger generation cannot fail to regard such a master with a feeling of wonderment, for he contrives to create a style and at the same time maintain a tradition.

The creation of Cecile Sorel's costumes was accomplished for the most part at the time when the actress was trying them on, which is a distinctly Parisian tendency. One of the entresolles of the Rue de la Paix was consecrated to the frock, another to the fittings, which our Cellmense conducted before an audience of artists and friends who know what is becoming and who dare to offer advice. Cecile Sorel is sufficiently intelligent to realize that a "new eye," as Lucien Daudet has so aptly observed, is of enormous importance to a person who is absorbed continuously in a single subject. Sarah Bernhardt did the same thing for her important productions. In the orchestra seats and in her box sat painter and

sculptor friends who did not allow any faulty lighting or imperfect ensembles to pass unnoticed.

Albert Flament, Drian and other personal friends of Sorel, the tragedienne, were present, several of whom accompanied her on her tour. Jacques Doucet was there with his wife, Mlle. Baletta, a woman of position who was vastly admired in Russia, and before a mirror, bordered with brilliant lights they changed a ribbon or accentuated embroidery; everything was studied, changed or retained, following the advice and opinions of this gathering of fastidious critics.

Medievalism Arrives In Fashions for Robes

MEDIEVALISM and warm clothes companioned each other. Climate determines costume. When houses were unheated except by smoldering fires in the middle hall of a vast stone house people not only wore several layers of thick fabrics but slept in their clothes as often as not.

Bedrooms were unheated. Tallow candles did not contribute warmth. Beds were piled with feather mattresses below and feather quilts above. Dusty, moldy, voluminous curtains were drawn over and around the bed

to give sufficient warmth for sleep. No, personal modesty was not a part of medievalism. Several people sleeping in one bed, a half dozen sleeping on the floor in the same room, was the custom more honored in the observance than the breach. It continued through the civilization created by Queen Elizabeth and the French kings. The herding instinct did not vanish from peoples until artificial warmth was invented by man.

The purists seem to believe that modernity and personal privacy are inherent qualities of human nature; that their absence reduces one to the lowest human level. But history does not teach any such false doctrine. Modesty has come about through applied science. In countries where the adoption of man's invention for comfort are unknown the thing we call modesty does exist. One might say that the advent of coal changed the characteristics of humans. Present civilization is based on artificial warmth.

Clothes Correspond to Climate.

As the dressmakers have gone back about five hundred centuries, we have got to study what these medieval women wore. They have reached out a finger from the past and taken us by the hand. There is a tremendous impulse toward the repetition of medieval costume throughout the fashionable world. In beating the air for something that would stimulate the public into a new appreciation of clothes designers turned toward the stretch of centuries which immediately preceded and included the Renaissance.

Therefore the mass movement of costume is now away from pre-war severity toward medieval ornamentation, extravagance, color, warmth. Those

other ladies could not wear chiffon in winter, nor did they wear thin crepe dimona. Influenced by custom of these centuries, the designers offer us warm materials, long sleeves, high collars, fur trimmed garments. Even high Roman boots with fur are peeping over the horizon.

Warm Clothes for the House.

To-day we do not restrict velvet, fur, duvetyne to gala occasions or cold afternoons in fashionable streets. The medieval movement is too strong to be limited to festive finery. It strikes deep into the wardrobe and persuades us to be fashionable and comfortable in room robes of velvet heaped with fur, lined with flannel and decorated with the various minor petries that furriers have launched in lieu of precious hides. Entire robes of fur have been taken up by French women. Sometimes they use coats that have seen better days, which is an admirable trick in economy. The coat that cannot be seen in public can be worn in private, if lined with a gay fabric, then belted or sashed in brilliant manner.

Short fur coats have been turned into Victorian combing saques. These are a revival of importance. Belge caracul, ponyskin, squirrel and minkskin that have seen better days and must be retired are cut into these saque-like robes. The lining is blue, yellow or green crepe de Chine; the fastener is of some old metal ornament. Long fur coats have been made into serviceable home jackets with a colorful lining and a sash of equal quality.

The woman who has not such garments of past grandeur at her disposal is keeping up with the medieval movement by making room robes of velvet, broadened and duvetyne. She is glad that fashion at last permits her to wear cold weather with kimono that keep one comfortable. The majority of us have depended on satin, Japanese silk, figured cotton and flowered silk for our bathrobes and wrappers, even though we shivered. Not until a year ago did the majority of women turn their thoughts to the fur robe, which is one or two coat strikes had their effect, and the present half-rations of coal do not

keep houses at the appalling temperature which Europeans have learned to dread in American buildings. We, the supposedly healthy race, are the only civilized people to live in superheated atmospheres like the Russians. Our public buildings, shops, theaters, moving picture houses give us a temperature which is flat, stale, hot. We speak contemptuously of the manner in which Russians live, yet we do the same with less cause.

Mrs. Patrick Campbell should have put in her memoirs the delightfully extravagant stories she entertained us with in her American days. She once said she wondered why a pitcher of ice water was put on a glass tray by the bed at night, then she realized that the ice was for her brow, the tray to place beneath her head; these kept her from suffocating.

What Are These Warm Robes?

There is such a drastic change in house apparel this winter that it has revived such old fabrics as flannel and such antique furs as marabou. Time was, in Victorian days, when each woman possessed short saques of quilted satin lined with flannel and ornamented with marabou. For decades we have classed these garments with blue Bristol glass, wooden birds in gilt cages, fire screens and tapestry. We relegated them to the shadows so completely that the younger generation now regards saques of Chinese brocade lined with duvetyne and decorated with marabou as a new modern invention, therefore excessively desirable.

Furriers in Paris put out combing saques at a time when houses were partly heated, when saques of quilted satin lined with flannel and ornamented with marabou were needed for the warmth of medieval sleeping clothes. They made them of silk, of crepe de Chine, of brocade; they lined them with white rabbit. They were worn inside out or outside in.

In one of the beauty parlors in the

Rue St. Honore in Paris these fetching garments, built of brocade, were spread over the chairs to catch the eyes and the dollars of American women. The shrewd American women looked them over, appraised them well, and imitated them with scraps of material when they came home.

They really make an admirable bridal gift. Remember them when your mind is perplexed at the receipt of a new invitation. If one cannot easily get the white fur, substitute it with crepe de Chine or duvetyne. The outside can be made of brocade or the new flowered Oriental silks, the edges hold bands of fur or colored marabou. The latter is dyed to give brilliancy to the garment and is more fashionable than fur. A troussseau house coat is of green brocade edged with green marabou and lined with French army blue crepe de Chine. It reaches to the knees and has wide three-quarter sleeves, the kind the Orientals tuck their hands in.

Such house coats are new. They are rich slaters of the short Victorian saques. Chinese coats will serve very well. Persian and Indian tunics are extremely desirable, but, barring Orientalism, one can fashion such a coat of curtain material and decorate it with fur, new or old.

Long Kimonos of Velvet.

The kind of negligee that can be worn to the breakfast table and later to the dinner table, at a pinch, is sumptuous in its medievalism. It is warm enough to save the price of coal. Velvet, broadcloth, duvetyne and crepe de Chine lined with flannel are the fabrics chosen. Ruby velvet makes an enticing kimono, especially when lined with topaz crepe de Chine or a dead-end brown. Chinese green is the rival of ruby. Brown in several shades is good, and it does not go to the cleaners often.

The inside of these kimonos must be as gay as the outside permits. Sometimes they are lined with the new Oriental silk, again crepe de Chine serves and common garden flannel is not despised by even a costly dressmaker. Brocade ranks among the high priced

fabrics for house robes. One of the best brocade negligees is lined with old blue flannel and decorated with gray fur. A yellow broadcloth kimono is lined and decorated with faded blue velvet. The designer copied a trick of Madeleine Vionnet in applying yellow cloth covers to the velvet surfaces.

The costly kimonos are lined with fur and fashioned of crepe de Chine or thin brocade. Paris had a mania last September for lining all garments, except frocks, with fur. Chanel offered fur lined sweaters for outdoor wear and fur lined coats to go over one piece frocks of crepe de Chine. Cecile Sorel lined her "vooongoing travelling coat" of beige kasha with leopard skin, running a panel of it on the outside.

These fur lined garments have been bulky. Women did not care for them except for motoring, but the French have blazed the path to supply, fur lined garments which contrive to hang in sinuous folds on the figure. The fur lined sweaters, really overblouses, are the most comfortable of outdoor garments. One can dispense with the heaviness of a coat and wrap a broad Angora wool scarf around the neck, which is matched by a helmet hat in scarfs and hats are both touched with the Russian influence in their embroidery of appliqued cloth flowers.

Parade of Paris has modified an ancient slipper to go with these medieval house robes. It is only for the woman who likes to be capricious, but it has a strong allure. Its sole is an ivory, thick, brightly lacquered; there are colored heels of wood, one at each end. It is strapped to the foot in the ancient manner. Other slippers bought for these robes are purely Indian. They make their appearance in New York in a superbly costumed play, "The Yankee Princess." The vamps of the slippers are scarfs and heels, the heels are lacquered, and around the instep and ankle are straps of blue and silver. By the way, the Indian tunics in this play, also the skirt of an Indian princess, indicate the course of new garments Paris is sending to America to-day. The difference is that the Indian skirt drops over the knees, while the French skirt has a panel of material in front.

Crisp Weather in Rome Ideal for Racing and Fox Hunting Three Foxes Run Down on Capo Bianco Course During Last Meet of the Roman Fox Hunting Society.

Special Correspondence to THE NEW YORK HERALD.

New York Herald Bureau, Rome, Dec. 2.

THE smart amusements of Rome during this crisp, brilliant weather are out of door ones, and races and fox hunting are now the rage. The Roman Fox Hunting Society, of which a number of Americans are members, has begun its meets. The Eternal City, unlike other European capitals, offers an exciting hunt at its very gates, and in Monday's meet no less than three foxes were run down on the Capo Bianco course, outside of Porta Pia.

In spite of Monday's chase falling on one of the rare rainy days of the season, a large number of members rode out, among them being Marchese Camillo Casati, master of the chase; the Contessa Antonelli, Mrs. Taylor, Marchesa Theodoli, Duchessa di Montignone, Signora Goldo and a large number of officers of the Tor di Quinto and Piemonte Reale schools of the Thirtieth Artillery. The first fox was cornered after a five minute chase, but the next two afforded exciting cross-country and hurdles. Contessa Antonelli, Marchesa Theodoli and Duchessa di Montignone were awarded trophies. Two more meets are scheduled for the week.

The Sunday races at the Parioli grounds continue to draw out all Roman society, and now present a brilliant aspect, for the Italian society committee is not afraid of color and dash in her winter costume.

Indoor amusements attract less, and the most social hour is now tea time, when the cafes and hotels are thronged. Music has reappeared at tea times but the dancing season can hardly be said to have begun yet. The "Family Circle" Club gave its first tea dance in the Palazzo Rospigliosi Sunday, and has issued invitations for the opening ball of the season December 31. A flower quizzille will be a feature of the ball.

The new Italian Ambassador to America, Don Gelasio Castani, was given a large reception by the Italo-America Association in its beautiful headquarters in Palazzo Salviati. Lieut.-Col. Donnelly and Mr. Henry C. MacLean, military and commercial attaches of the American Embassy; Mr. H. Nelson Gay, honorary director of the American Library for Italian Studies; Comm. Onorio Ranelletti and Avv. Giovanni Selvaggi, all of the executive committee of the association, received the guests. Among the prominent Americans present

were Mr. C. H. Houston, Under-Secretary of Commerce of the United States, who spent a few hours here yesterday en route to Paris; Col. William Boyce Thompson of New York, who arrived recently to spend some time in Rome; Mr. Mott Gunther, Charge d'Affaires of the embassy; Consul-General Francis B. Keene and Mr. Walter Camp of Philadelphia.

Admiral Conte Thaon de Revel, Minister of Marine; On. Luigi Rossi, Minister of Commerce; Senator Schanzer, former Minister of Foreign Affairs; Gen. Vaccari, chief of staff, and Gen. Nicola Caselli, Barabich and Guglielmo, Admiral Caponazza, Comm. Cremonesi, Mayor of Rome; Comm. Arduino-Casati, Minister of Agriculture, and archaeologist; Conte Soderini, Comm. Pedrazzini of the Banca Nazionale di Credito, Comm. Giorgio Pagine of the Banca Commerciale, Comm. De Angelis of the Banco di Napoli and Senators Rava and Cassis were among the distinguished Italians attending the reception.

Annual Professors Arrive.

Mr. Paul Manship, sculptor, and Mr. Barry Faulkner, painter, who have just arrived to take up their appointments as professors in the School of Fine Arts of the American Academy, will soon begin work upon a memorial to two Academy fellows killed in the great war. The memorial will be in the form of a wall fountain in the west side of the Academy circle.

Both artists are former fellows of the Academy. Mr. Faulkner, before sailing for Spain and Italy, completed a series of decorative panels for the Eastman Community Theater in Rochester, N. Y. Mr. Manship came to Rome from Paris, where he spent last winter working on characteristic decorative pieces and modeling distinguished personalities, including Mary Pickford and Ambassador. Mr. Manship, besides collaborating on the Academy memorial this winter, will complete a companion group to his return from Africa.

Recent arrivals at the Quirinal Hotel are: Mrs. Anthony O'Reilly of New York, Mrs. J. W. Warrick, Prof. W. S. Landis, Mr. C. E. Andrews and Mrs. Margaret Jones Baxter of New York. Mr. and Mrs. Leyland Lathrop of Belvedere, Cal., have arrived in Rome and are staying at the Eden Hotel where are also Mr. Puttkammer and family of Chicago, Mr. Robert Hempel and Mrs. Louise Hempel of Boston, and Mrs. Mabelle Denmore of New York.

Prince Christopher of Greece, arriving from Palermo, is among the guests this week at the Grand Hotel. Among prominent American guests are: Col. and Mrs. Boyce Thompson, Mr. M. Grant Smith, Mr. and Mrs. William J. Kelly and Mrs. Bennett W. Ellison of New York; Mr. Robert De May arriving from Venice, Mr. A. D. Grant and Mr. P. W. R. Bradney of London, Mr. Jacques Barandon of Paris, and others. Count Di Sanro of Naples, Signor Dante Ferraris of Torino, Mrs. Clara Sheridan of London, Mrs. Jane Winter, Paris, and Mr. and Mrs. R. B. Bashford of New York.

New Yorkers at the Flora Hotel include: Mr. Edwin Crawford, Mr. Lawrence Lowell, Mr. William Green, Mrs. Elizabeth Lewis, Mr. Frederick Puggott and Mr. Donald Sherwood, Mr. Francis Snow, Boston, and Mr. Harvey Smith of Washington.

GIGLI AT BAGBY MUSICALS.

The artists for Mr. Bagby's musical morning, which will be held to-morrow as usual in the grand ballroom of the Waldorf-Astoria, will include Miss Lucretia Bori and Benjamin Gigli of the Metropolitan Opera and Mr. Alberto Salvi, harpist.

Visitors to Tampa Make Arrangements for Pirate Pageant

Officers Chosen for 'Ye Mystic Krewe of Gasparilla,' Which Starts Festival.

Special Dispatch to THE NEW YORK HERALD.

TAMPA, Fla., Dec. 16. — Each year tourists and residents eagerly look forward to the arrival in Tampa of the gayly decorated ship which brings "Ye Mystic Krewe of Gasparilla" up the picturesque Hillsborough River and plunges the city into a whirl of pleasure and merriment. Tampa people never tire of this annual festival of the followers of the ancient pirate, who resembles him in name only, and to the stranger the witnessing of this spectacular event is a unique and interesting experience. An important meeting attended by 150 members of the Krewe chose J. Frank Davies Gasparilla's captain for the coming season and Clarence Holtzinger and J. O. Perry, lieutenants.

The Tampa Tourist Club at a recent meeting in the Tampa Bay Casino elected John W. Booth of Rhode Island, president; Albert Goolish, Jr., of New York, vice-president; James E. Meade of Virginia, secretary. Mrs. Pearl Dole Bell, author of several popular novels, the most recent of which is "The Autocrat," will spend about ten days in the city, having motored over from Orlando, where she is spending the winter. During her brief visit she intends writing the early chapters of a new novel.

Mr. and Mrs. MacRenna of Niagara Falls and Mr. J. A. Wright of Buffalo are members of a motor party enjoying a brief visit in Tampa during a tour of the State. Among recent New York arrivals are Mr. and Mrs. H. P. Sims and Mrs. Florence Schmeling of New York City, Mrs. May Whitaker and Mr. and Mrs. C. J. Knapp of Brooklyn, Mr. and Mrs. D. C. Pratt and Mr. and Mrs. George L. Lyon of Bainbridge, C. D. Tait, Morris J. Ahearn and Herbert A. de Gloppe of Buffalo; Mr. and Mrs. Claude Guilford of Williamsport, Pa.; Weeks of Elmira, Mr. and Mrs. George Choate of White Plains and Mr. and Mrs. Gerald E. Morgan of Jamestown.

THE CURE AT MOUNT CLEMENS.

MOUNT CLEMENS, Mich., Dec. 16. — This resort lays claim to the largest tub bath house in the world—that of the Medea Hotel. Besides those with hot rooms they have more than 300 tub baths under the same roof. Guests may take their curative baths and return to their rooms without going outdoors. Bathing during the winter in this free from danger of exposure.

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Attractive Queen Anne 4-Pc. Set, \$225 Payable \$11 Monthly. A very fine suite—a modern refinement of an old design. Handsome Vanity, with large central mirror and two wings; spacious Dresser with full width mirror; Wardrobe with drawers included, the latest convenience for men; full-size bow-end Bed.

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Axminster Rugs, 7.6x9, \$45.00 grade.	36.00
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Extra Velvet Rugs, \$x12, \$77.50 grade.	62.00
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